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were full of genius, and an interesting side-light upon the greatest of modern sculptors, whose art is directly descended from that of Donatello.

Blake's visionary art was shown by works executed in various media, and Turner's genius by some of his water colors, the later ones, which influenced Monet, being strongly Impressionistic. Among other English artists whose works were shown were Constable, England's greatest landscape artist, Stevens, Rossetti and Burne-Jones. The water color by William Orpen, entitled "The Model," was an altogether brilliant achievement, executed in a masterly manner.

One also welcomed the splendid set of bull-fighting etchings by Goya, so typi-

cally Spanish and so virile, as well as several beautiful drawings and gold points by Legros, the modern master of this most delicate of all media. The pencil portraits of Ingres were also a delight, for his work always appears to greater advantage when in black and white (compare photographs of his paintings with the originals), for Ingres was absolutely nothing of a colorist. The exhibition also included specimens of the masterly lithographs of Fantin-Latour, Gavarni and Daumier, some very fine drawings and studies by Puvis de Chavannes, the greatest mural decorator of the nineteenth century, several of Meryon's most faithfully executed etchings of Paris, and two etchings and a drawing by the lyric poet Corot.

ART IN THE SCHOOLS*

BY HENRY TURNER BAILEY

THERE are many people who think that because they copied outlines in a drawing book and made spider-web designs when they were in school that is the sort of work which is still being done in the public schools of this country. To dispel the remnant of such a delusion, one would only have to examine some of the samples of work done in the schools, which I have now before me.

Here is a little number paper on the Table of 2, made by a pupil in a first grade. He cut his paper square to begin with, folded it to make four pages, furnished each page with blue-pencil marginal lines (because of the old rhyme, "Honest and true, black and blue," etc.) and completed his tables in black. He was impressed with the fact that mathematics should be "on the square," and absolutely correct. He finished the paper by making a neat and effective cover design with an appropriate symbol and

signed his name. He produced, for a pupil in the first grade of a public school, a work of fine art.

Here is a recitation in geography on Japan. This boy found out the shape of the Japanese Empire and cut his paper, a vertical oblong, to correspond. He drew the map and colored it in water color. He discovered that Japanese paper is different from ours, and secured Japanese paper for his booklet. He found that the Japanese produced ornamental papers different from anything we produce; and secured an ornamental Japanese paper for his cover. He learned that the Japanese bound their pamphlets differently, and learned how to bind his pamphlet in Japan their way. This particular boy found an accommodating Japanese and got him to write the word Japan in Japanese in order to have his cover original and distinctive. At recess, so his teacher told me, he licked a boy who

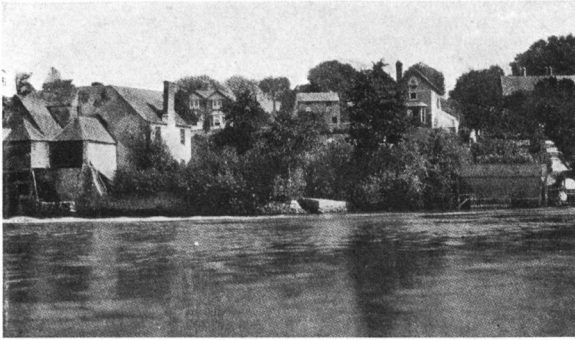
*An address delivered at the Annual Convention of the American Federation of Arts, held at Washington, D. C., May 16, 17, 18, 1911.

copied his cover! The author of this pamphlet was, you see, a real artist, and produced a veritable work of fine art.

Here is an essay on Robert Burns. It is not a mere statement of where he

a Scotch thistle as the motive of the design on the outside cover. It is a work of fine art, for a boy in a fourth grade.

Here is the "Christmas Story"—carefully planned pages, the whole neatly



Rural England

We have passed over the border of Scotland into merry old England. The air is very fresh and the crops are luxuriant. The country is like a garden and even the banks on the sides of the railroads are like green velvet.

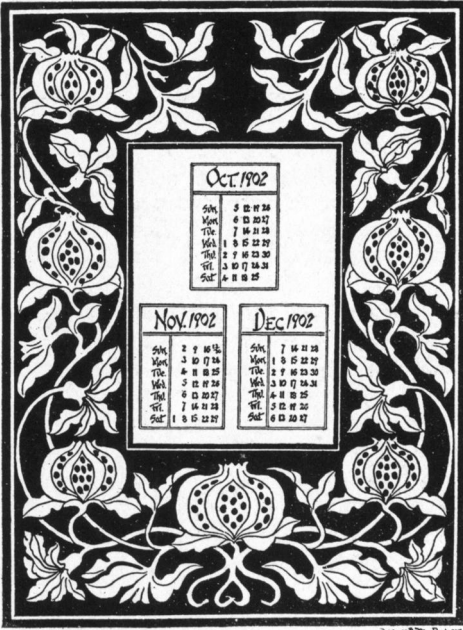
The fields are divided by green hedgerows. There is a flock of fat sheep in meadow and farther on

A PAGE FROM A BOOK CONTAINING "ALL ABOUT ENGLAND": A SERIES OF GEOGRAPHY PAPERS PREPARED BY PUPILS OF THE EIGHTH GRADE, FITCHBURG, MASSACHUSETTS

was born, and what he wrote, and where he died, but an illustrated brochure on Burns. It contains a picture of where he was born; quotations from his writings, and music to which some of his words have been set. The whole is bound in "hadden grey and a' that" with

written with well-proportioned margins, the cover design appropriate to the Christmas time, and bound in red, symbol of love incarnate. For a pupil in the seventh grade, it is a work of fine art.

Here is a book containing "All about



A PAGE FROM A CALENDAR DESIGNED BY THE PUPILS OF THE EAST ORANGE HIGH SCHOOL

England." It is made with the utmost care, and with good taste—title-page, introduction, ornamental initials, the whole designed as a whole, a complete volume; full-page plates in color, and other illustrations in half-tone, with decorative headbands and tail-pieces; the whole beautifully bound in pleasing color, with symbolic decorations—a work of fine art by a pupil in an eighth grade.

Here is a book of "Travels in Holland." I wish you could see it. It is a type of the kind of work that is being done all over the country in the upper grades of the best schools.

Here is a similar book, bound in leather, with a colored frontispiece, the whole worked out by the pupil with all the skill and enthusiasm and the giving of one's heart to the work that characterizes the output of the best artists everywhere and always.

Here is a School Annual, published by high school pupils in Indianapolis. I think it would be safe to say that not one-half of the professional work done at the present time by the printers of the

country is equal to this as fine art. The only thing the pupils did not do was the actual work of printing and binding.

Here is one of the most fetching things I ever saw in my life—an Animal A B C Book, made by little children. The letters and the captivating illustrations are all cut from paper. Our public schools have produced in the past for the waste basket and the furnace. We are just beginning to teach the children to make useful and precious things, fine art, for the service of others.

Here is another A B C Book, printed by high school pupils from wood blocks cut by themselves from their own design. Enough copies were printed to give every primary room in the city of Ilion, N. Y., a Christmas present. Think of that! It indicates a new attitude toward "the kids"!

Here is a calendar designed and drawn by the children in the high school at Orange, N. J., and printed from prize drawings made by the pupils. They sold enough of these calendars among the fathers and mothers of East Orange to pay for the decorating of their high school room with pictures and casts.

This all works itself out in the most practical fashion. Here, for example, is a portfolio for notes used by high school pupils. Such covers in many places are purchased by the school boards. A bright man in a grammar school in Westerly, R. I., asked why the children were denied the education of producing things like that, and guaranteed if the school board would give him the money for the material, that his seventh grade pupils would produce equally good covers at a saving of half the expense to the town. The board wisely let him make good, if he could, and he did. The boys there now manufacture excellent portfolios for the town.

These, as I said before, are examples of some of the work that is being produced in our best public schools at the present time. It has in it all the fundamental elements of the various kinds of fine art that we wish to see produced in this country. You see things have changed as regards art in the schools.

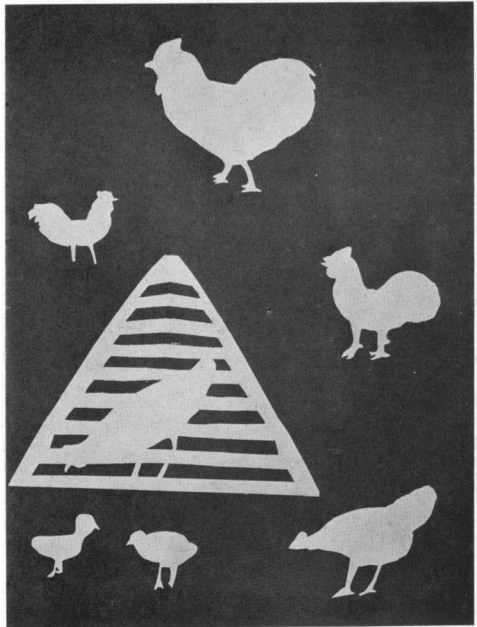
First. The problems of art in the public school at the present time are problems normal to the life of the child. We no longer have him fumble with stained glass windows, or dabble in other things entirely outside his world. We believe that if he takes to-day's problem in his own life and solves it beautifully, according to his ability, that is the best possible preparation for taking to-morrow's problem and solving that beautifully, and for working out beautifully the problems that will come to him in the future. The old ideal was to import into the grades artificial problems from a hypothetical future world, that in the solution of these, power would be gained to solve real problems by and by. The thought of "preparation" dominated everything. In the primary school we prepared children for the grammar school; in the grammar school for the high school; in the high school for college; and in college for life. And we were told by our preachers, after we got into life, that all life was but a preparation for a life to come.

Art education in the schools at the present time means that your little rascal in the first grade must do the right thing, the beautiful thing, there and then, just as well as he can possibly do it. To do that is important to him at the time. We no longer tell children that they must walk by faith twenty years before they can see practical results. We now say to the child, "Here is a thing worth doing to-day. What is worth doing at all is worth doing well with hand, and head, and heart." That is the basis of good work in the public schools, and of all fine art and craft whatever.

Second. The method used is the historical method. Take that essay on Robert Burns. The child was not required to write "at least three pages," to crease his paper down the middle, put his name and the date on the back near the top, and hand it to the teacher the next morning at nine. Here is the life of Burns, an idea to be embodied in the most adequate and beautiful fashion. The thought that every work of art is the free and adequate embodiment of the idea is responsible for every work of fine art ever pro-

duced. It is responsible for every new successful manifestation of creative energy from a greeting card to a skyscraper. Think of Mr. Lorado Taft's "Fountain of the Great Lakes." How different that is from anything that has gone before it in sculpture—how beautifully different! In it he has perfectly embodied a new idea.

Third. The aim in all work is beauty. It is astonishing how people will work when beauty is their aim. Everybody loves beauty. We have in our country about 84,000,000 people out of our 85,000,000 who will spend money for jewelry when they ought to spend it for shoes or books for the children. Tell a child that he must keep his paper clean because it is hygienic so to do, and he doesn't care that. Tell him he must do this thing right because the teacher says so, and he will rebel. But say, "Now, my boy, we want to make the most beautiful thing possible, so that everybody who sees it will love it," and immediately he sees that it must be clean, that it must be right, and he puts his heart into it.



A PAGE FROM AN A. B. C. BOOK MADE BY LITTLE CHILDREN. THE CHICKENS WERE CUT OUT OF WHITE PAPER

In the little town of Everett where a business calendar, which I have on my desk, was made, a teacher told me that she was afraid we would have to give up this kind of manual training. When I asked why, she said, "It results in idolatry. If you had been here the afternoon the children carried those things home to their fathers and mothers for Christmas, you would have seen that they actually worshipped the works of their own hands." Art means joy in work! I said to the teacher, "Do you think the trouble is with this kind of work, or with the way you teach other things?"

I got one of the booklets I described to you from a boy who stopped smoking cigarettes for a month in order to get money for the pictures he has used as illustrations. When his teacher offered to give it to me, he hated to give it up. How could I blame him? It is beautiful. He put his best self into it. But I wanted it. I told him I would not think of taking it from him for nothing. "If I draw you a steel cruiser under full steam right here now, will you swap?" "I will," he said.

I tell that simply to show one result of this kind of work with children. They love it. They discover that the greatest joy known to man is creative work.

It seems to me that the fine art we have in the schools at the present time, and I commend this last sentence to all, that the kind of work in the schools at the present time is "the substance of things hoped for, the evidence of things not seen" as they are outside the school-room.

You have here the right kind of product. If we can have that kind of product all through our country, there will be no question about fine art in this country.

I asked a man in Boston who had been in the wall-paper business fifty years, "Can you see any result whatever of our teaching of fine art in the public schools?" He said, "Yes; I can still sell anything to the rich that is imported, and that is expensive; but we can no longer palm off our poor stuff on the common people; the common people, when they come to my store, bring their children with them, and the children know what is good."

ART AND INDIVIDUALITY*

BY IRVING K. POND, F. A. I. A.

PRESIDENT OF THE AMERICAN INSTITUTE OF ARCHITECTS

PART II

THE artist of to-day possesses a distinct advantage over what we deem must have been the situation of the artists of the more remote and primitive periods. He of to-day can study the monuments in the light of what is known of the civilizations which brought them forth; can determine definitely wherein they have failed and wherein and why they have achieved. We have the whole realm of recorded history spread out under our eyes and can view the psychological bearing as

well as the material trend of events; and in the light of this we are, or should be, the better equipped to study our own characteristics and their relation to our times. We may be too near the picture plane—too much in the picture to determine all values accurately, but we can at least determine the general trend and fix definitely upon some of the details.

As we may, and do, determine by a comparative study of the periods of the past in what measure and how sincerely

*A paper read at the Convention of the American Federation of Arts held at Washington, D. C., on the 16th, 17th, and 18th of May, 1911.